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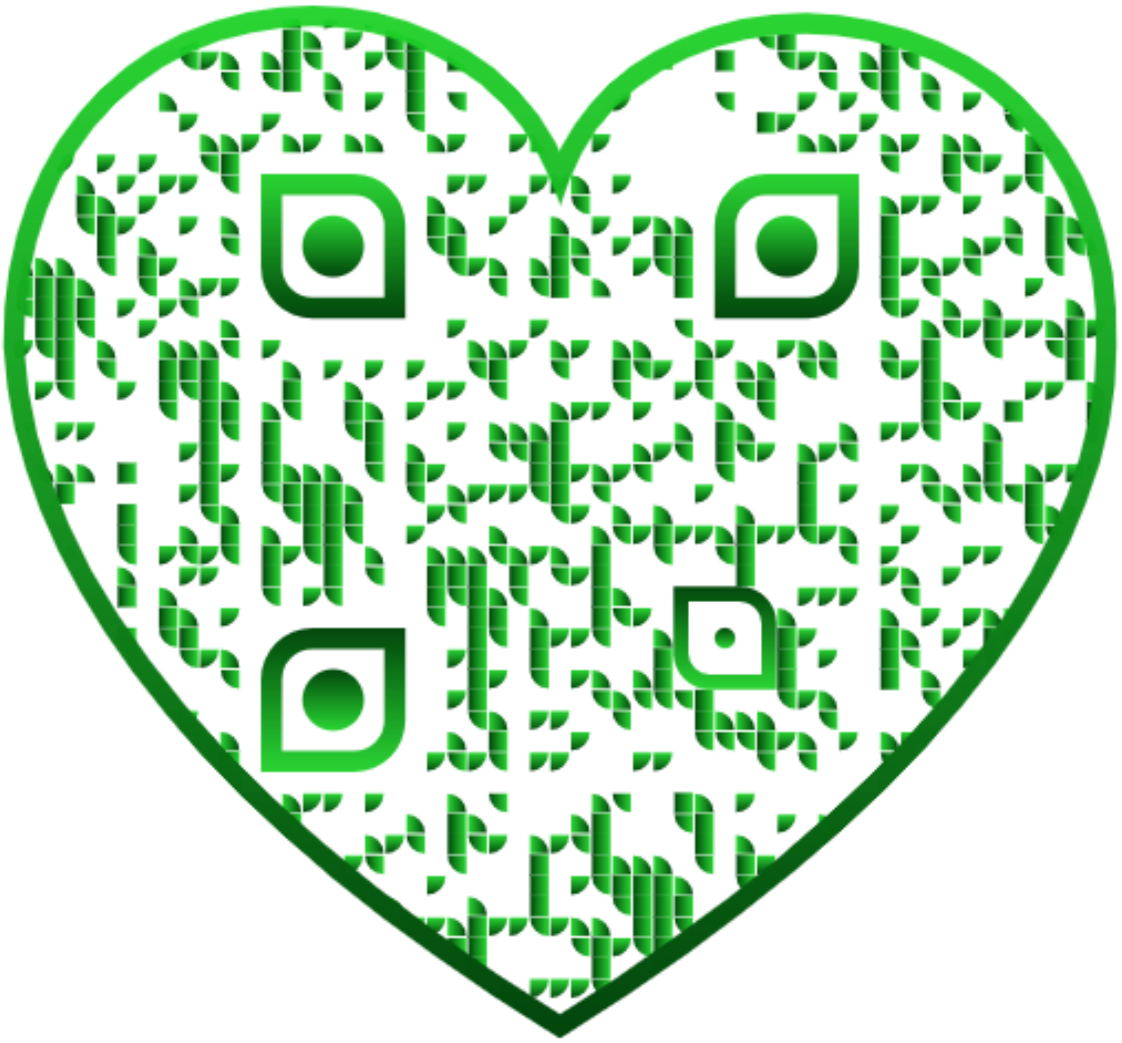


"BRACING, EYE POPPING, ELECTRIFYING UNDOUBTEDLY ONE OF THE MOVIES OF THE YEAR." ★★★★★ JAMIE GRAHAM TOTAL FILM

"AN ELECTRIFYING EXPERIENCE." ★★★★★ TELEGRAPH

"SASHA LANE IS SENSATIONAL." ★★★★★ MARIE CLAIRE

"A RICH AND REWARDING REWORKING OF THE ROAD MOVIE." ★★★★ INDEPENDENT

"MAGNIFICENT MY FILM OF THE YEAR." DANNY LEIGH, BBC FILM 2016 ★★★★ EMPIRE

"RAW AND UNCOMPROMISING... BRILLIANT." ★★★★ HUNGER

"THE MOST IMPORTANT AND INCENDIARY YOUTH CULTURE MOVIE OF RECENT TIMES." DAZED & CONFUSED

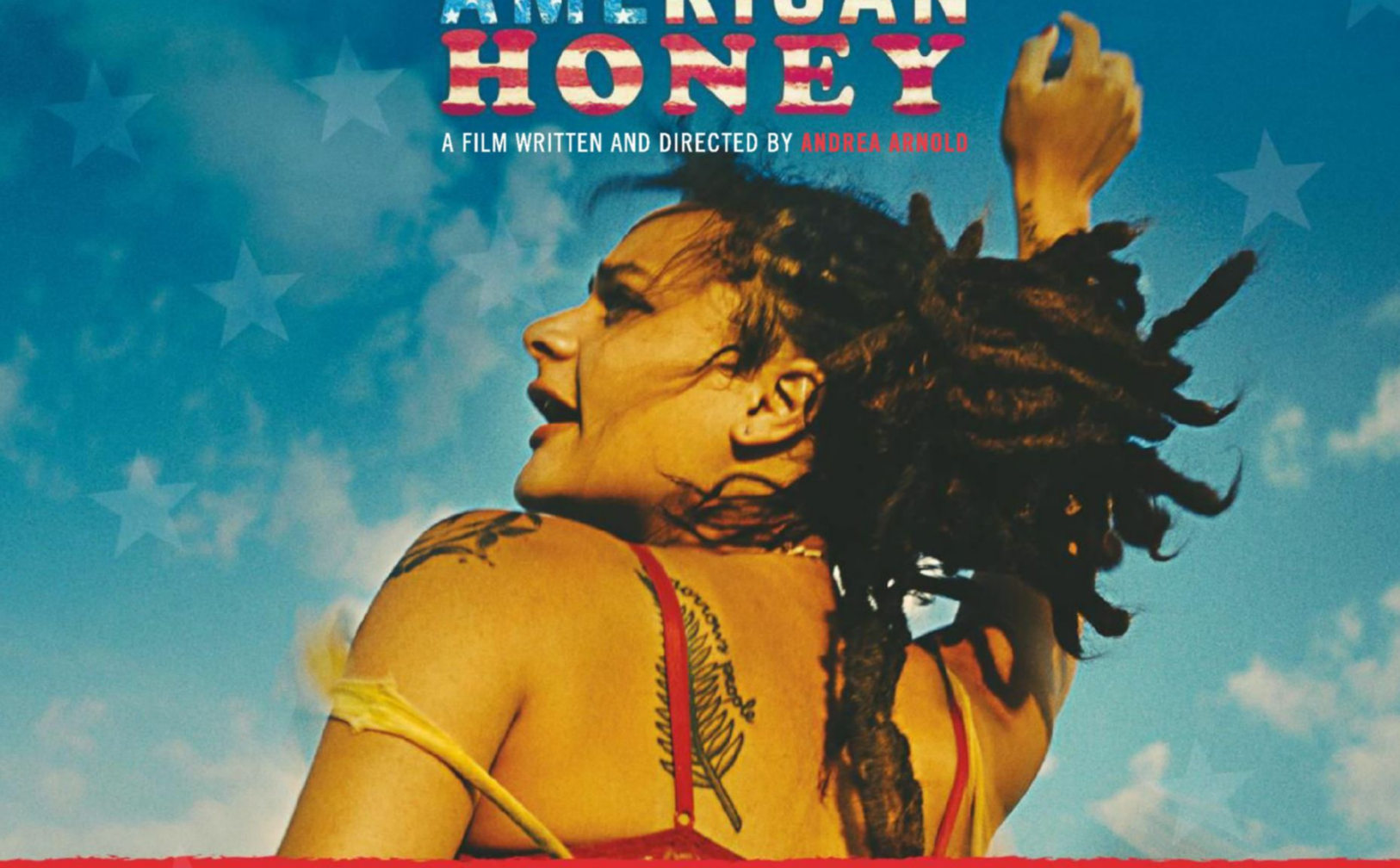
"SASHA LANE GIVES A STUNNING LEAD PERFORMANCE." SIGHT AND SOUND

"BEAUTIFUL IMAGERY AND GREAT PERFORMANCES A POWERFUL EXPERIENCE." COLIN CRUMMY, i-D

SASHA LANE ★ SHIA LABEOUF ★ RILEY KEOUGH

AMERICAN HONEY

A FILM WRITTEN AND DIRECTED BY ANDREA ARNOLD



IN CINEMAS NOW

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Hello...

I'VE TALKED BEFORE IN THIS column about the power of live music. And given I've just got back from Texas, where I watched what was possibly my favourite festival headline set of the 21st century, I'm going to do it again.

Kendrick Lamar is on another level right now. On Saturday night at Austin City Limits, he perfectly mixed charisma, righteousness and wall-to-wall bangers. Every word he speaks means something, every image projected behind him is significant, and in his live set-up he's got a bunch of musicians slicker than a seasoned old house band. Importantly, none of this gets in the way of the tunes – which are fierce.

There's a bit in the brilliant new Oasis film (which you should definitely watch, whether you love or hate them) where Liam talks about having the entire crowd under his spell. Kendrick has that power too. America is currently divided, but moments like this do a lot to bring people back together.

From a massive stage to a sweaty pub, this week's cover stars are up there with the best live bands in the UK. Like Kendrick, Slaves have got a message and they still know how to party. This way to the mosh-pit…

MIKE WILLIAMS
Editor-in-Chief
@itsmikelike

Nova Twins p36

COVER STORY

20 Slaves

With new album 'Take Control', Laurie Vincent and Isaac Holman have become a serious political force

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26 Sink The Pink

On the road with the UK's most anarchic and surreal drag queen club night

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COVER PHOTO: JORDAN HUGHES. CONTENTS PHOTO: ZOE MCCONNELL

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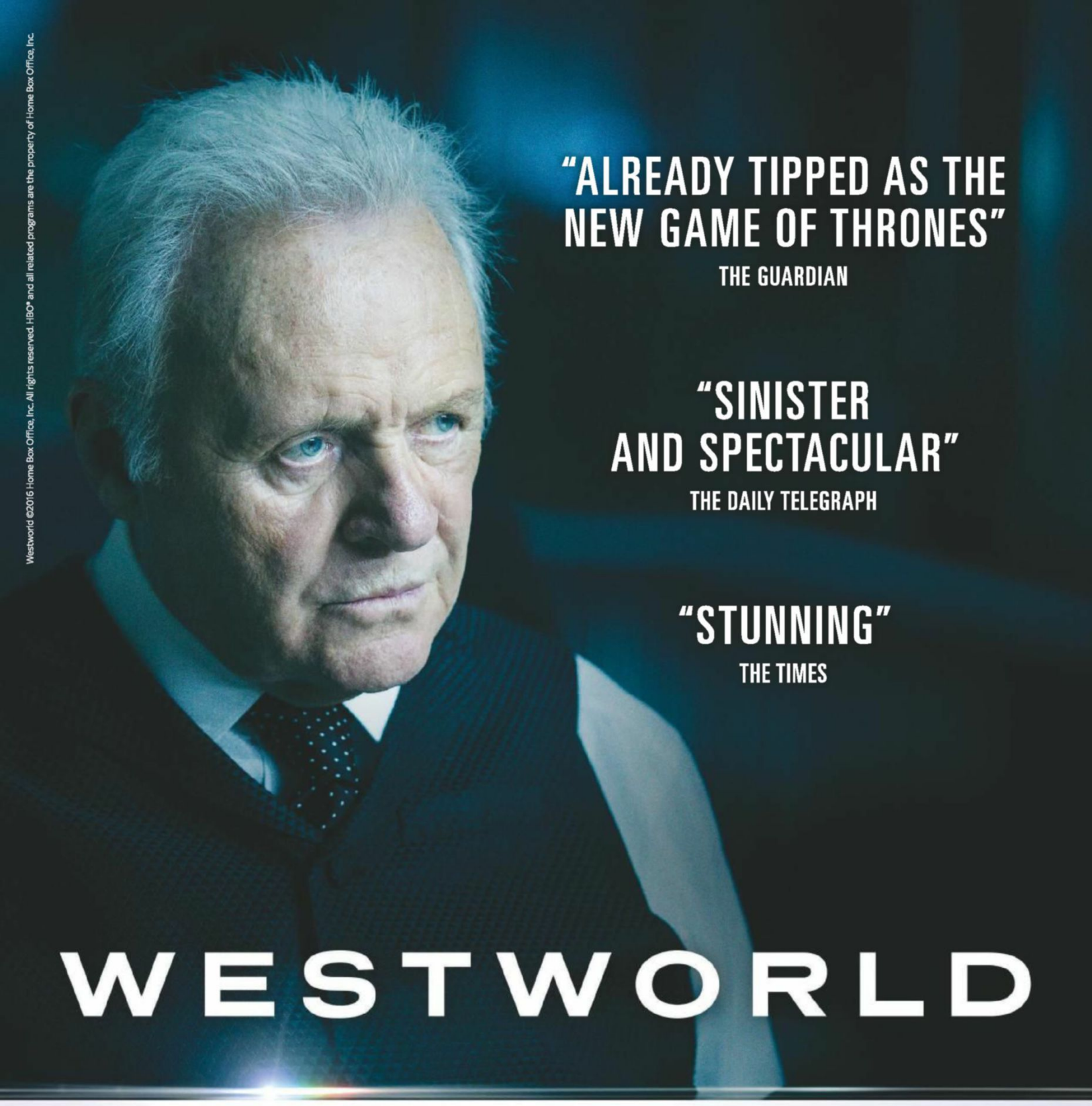
TOUR TOUR TOUR

TURN TO PAGE 13 FOR FULL TOUR DETAILS



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AGENDA

WHAT EVERYONE'S TALKING ABOUT THIS WEEK

Back in the game

The xx have announced a new album, some tour dates, and shared a playlist

THE XX WILL HIT THE ROAD to launch their as-yet-untitled new album next month. In an email to fans, the trio comprising Jamie xx, Romy Madley Croft and Oliver Sim said they will be "testing out some of our new songs in places we don't get to go to so often" at the shows. These will be the band's first gigs in three years. They also said they "hibernated to the studio" last year, and that the new album (release date currently unknown) is "completely different" to 2012's 'Coexist'. But still brilliant, probably.

THE TOUR

NOVEMBER

Mon 28 Bocarski Dom, Zagreb, Croatia **Tue 29** Forum Karlin, Prague, Czech Republic **Wed 30** Hala Nr 2 MTP, Poznan, Poland

DECEMBER

Thu 1 Nowy Teatr, Warsaw, Poland **Sat 3** Compensa Arena, Vilnius, Lithuania **Tue 6** Toyosu PIT, Tokyo, Japan

Tickets go on sale on Tuesday October 18

L-r: Romy Madley Croft, Oliver Sim, Jamie xx

PHOTOS: JAMIE-JAMES MEDINA

THE PLAYLIST **Velvet Underground** 'I'll Be Your Mirror' • **Aretha Franklin** 'Day Dreaming' • **Solange Knowles** 'Weary' • **Young Marco** 'Biology Theme' • **Ace** 'How Long' • **Sia** 'Little Man' (Exemen Works) • **Sampha** 'Blood On Me' • **Björk** 'Black Lake' • **Acid Pauli** 'Nana' • **Nina Simone** 'Baltimore' • **Tirza** 'Make It Up' • **Suicide** 'Dream Baby Dream' • **Gloria Ann Taylor** 'World That's Not Real' • **Radiohead** 'Ful Stop' • **Chet Baker** 'You Don't Know What Love Is' • **Tears For Fears** 'Head Over Heels' • **Roy Davis Jr ft Peven Everett** 'Gabriel' • **Alicia Keys** 'If I Ain't Got You' • **Queens Of The Stone Age** 'Feel Good Hit Of The Summer' • **The Cure** 'A Forest' • **The Durutti Column** 'Sketch For Summer' • **Craig Armstrong** 'This Love' • **Liquid Liquid** 'Cavern' • **PJ Harvey** 'The Slow Drug' • **Jenny Hval** 'Conceptual Romance' • **Various Artists** 'Wings Of Love' • **Tommy James & The Shondells** 'Crimson And Clover' **Listen to it on NME.com**

Billie Joe as an ageing punk called Perry in *Ordinary World*

Time of his life

In his second life, Green Day frontman Billie Joe Armstrong is an actor. Here he digs into his role in the upcoming *Ordinary World*

***Ordinary World* isn't your first acting role. Did occasionally being in the *American Idiot* musical give you a taste for it?**
"Yeah, it gave me the bug, and I had a lot of off-time with Green Day, so I figured why not? Then *Ordinary World* came along and [lead character Perry] seemed like the perfect role to sink my teeth into."

You're in almost every scene and the film stands or falls on your performance. Nerve-wracking?
"Leading up to it, there were times when I was like, 'I hope I don't destroy this guy's precious script.' I worked closely with [writer and director] Lee Kirk a lot before we started shooting, and we fleshed out the character together, to get into it as much as I could. And after a couple of days, it felt really good. The part that I actually related to most was the whole independent spirit the movie was made in – it was a guerrilla style of filming, and I was sleeping in churches in between takes. It was fun."

There are a lot of similarities between you and Perry – his life almost seems like the one you could have led if things had turned out differently.
"There are definitely comparisons there. I'm a pretty clumsy parent anyway, so I kind of understood where Perry was coming from when he was hanging out with the 'Dads' Group' and all that. I've been in that situation where you're pretty sure that you're the only dad at school who owns a Clash record…"

One of the big themes of the film is putting your responsibilities as a parent above personal ambition and, like Perry, you had kids when you were pretty young – how did that affect your own life at the time?
"A lot! Rock 'n' roll is kind of a night-time sport, whereas being a parent is a morning sport, so one of the hardest things for me was having to get up early. I was sleepwalking through a lot of responsibilities back then. I could definitely relate to that in Perry."

You play musicians in both *Ordinary World* and your first movie, *Like Sunday, Like Rain* – are you looking to test your range in the future?
"Yeah, I definitely want to learn as I go along. I felt at home with *Ordinary World* because this was an independent film, not some big Hollywood picture. So if I have a choice in the matter, I'd like to go slowly with acting, do some fun things and get to a place where I can take on bolder roles."

What sort of roles do you typically get offered?
"I get sent stuff here and there, although I think it probably has to go through a whole series of rejections before it gets to me! Thinking about the stuff that I've done in the past, I've been a riverboat gambler, I've been a junkie, I've been a drug-addicted ex-boyfriend, a drug-dealer… and now a dad! So maybe next time I'll be a drug-dealing stay-home sitcom father…"

Read the *NME* review of *Ordinary World* on page 35

GOOD WEEK

JUSTIN BIEBER
Has received the ultimate accolade: a shirtless and wet waxwork at Madame Tussauds.

BEYONCÉ
Closed her Formation tour with Jay Z, Kendrick Lamar and Serena Williams. The ultimate.

DONALD TRUMP
Roger Waters calls him an "ignorant, lying, racist, sexist pig". Entire world agrees.

NICKI MINAJ FANS
Last Sunday: told Twitter her new album would be out at midnight. An hour later: said it was a joke.

BAD WEEK

INTERVIEW: BARRY NICOLSON. PHOTOS: UNIVERSAL PICTURES, GETTY IMAGES, REX FEATURES

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WALLS

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'WASTE A MOMENT'

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Under the skin

Kat Von D on tattooing Lemmy, Dave Grohl and Lady Gaga

FIVE MILLION INSTAGRAM followers, 20 years in the business and dozens of musicians with her work on their skin. Yup, Kat Von D is the most famous tattoo artist in the world. As she launches her make-up line in the UK – featuring lippy and eyeliner named after her favourite musicians, from Judas Priest to Motörhead – we spoke to her about three of her most famous customers…

LADY GAGA

POP STAR

"I just did a little rose on her hip a long time ago. I'm kind of dumb when it comes to pop stuff – I don't know much about that kind of stuff. I just know that she was really sweet and nice, and sat really well."

LEMMY

MOTÖRHEAD FRONTMAN

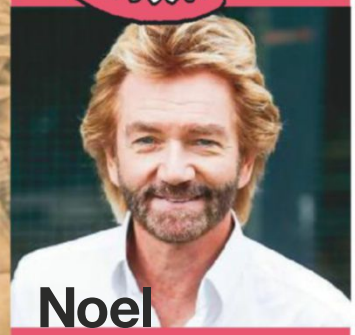
"I loved Lemmy – I'm thinking he should be my next tattoo. We had a deep, great connection. I was in awe of what a gentleman he was. I remember he kissed my hand the first time I met him. He knew how to write in calligraphy; he was obviously a poet and he was actually a really good artist too – he used to draw and doodle a bunch. The first time I worked on him, he wanted me to redo both of the tattoos on his forearms, so we did the Ace Of Spades first. Then before he passed he got this old engraving from the 1500s. It was this really strange medieval mermaid-man thing. I kept the line-drawing."

DAVE GROHL

FOO FIGHTERS FRONTMAN

"He's amazing. I've known Dave for years – we just have mutual friends. We knew each other for a few years before I actually tattooed him. He's got one of my favourite tattoos that I've ever done on his forearms. He has these black raven feathers – it just looks so nice. I remember he texted me a photo of himself with his arms up like a pyramid. It's such a beautiful composition on him. It suits him and his personality. Anybody who ever meets him will tell you he's the nicest guy in rock 'n' roll."

Kat Von D Beauty is available at debenhams.com



Noel Edmonds

TV host and launcher of Positivity Pets, a radio station for pets

Hi Noel! What kind of music are you going to play on Positively Pets?
"Oh, whatever the pet wants. It will have really fantastic music. We'll do requests."

Do you have any pets yourself, Noel?
"I do, and I obviously discussed it with them. Mr Chips is a Labrador, Ms Fish is a Siamese cat with very strong views and Pie is a French Bulldog with a very strong rear. I may put Pie's parps on the radio."

So what do Mr Chips, Ms Fish and Pie like to listen to?
"Almost exclusively classical music, though Mr Chips recently has shown a lot more interest in soul music."

Noel, do you ever worry that people might think you've finally gone completely mad?
"Look, I have previous. I spent a lot of Saturday nights on BBC television being chased around by yellow rubber balls – I'm the last person to claim that I'm sane. But I think too many people take life too seriously. I'm having a ball!"

WORDS: LEONIE COOPER & JORDAN BASSETT. PHOTOS: FAME FLYNET, GETTY IMAGES, REX FEATURES

A peaceful tribute

Frank Turner on the special concert for Bataclan terror attack victim Nick Alexander on November 15

NICK ALEXANDER

FRANK TURNER, MAXIMO Park and Gaz Coombes have all been announced to play a one-off show, A Peaceful Noise, in memory of Nick Alexander, the Eagles Of Death Metal's merchandising manager who died in the Paris terror attacks at the Bataclan theatre last November, aged 35.

Nick's sister Zoe has arranged the gig, which will raise funds for two music-related charities: The Nick Alexander Memorial Trust and The Sweet Stuff Foundation.

Frank Turner spoke to us about the event…

How did you know Nick Alexander?
"I first met Nick when I was on tour, opening for The Automatic back in 2006. He was doing merch for them, I think. But we hung out in the same circles back then – he used to be at [London venue] Nambucca from time to time, too."

What was he like?
"Nick was a solidly lovely human, just one of those people who's clearly one of the good guys. Warm, kind, friendly and unpretentious."

What kind of an impact did his death have on the industry?
"The circumstances of his death meant it would have had an impact on the music industry regardless, but the fact it was Nick, a guy who had worked with countless bands and was loved and appreciated, was a particularly hard blow. The Paris attacks felt very personal."

Where were you when you found out about the attacks at the Bataclan?
"I'd just come off stage at Glasgow Barrowland. We'd had a great show, but the dressing room was like a tomb when I came in. Everyone was gutted."

Did the attack have repercussions on the UK's live music scene?
"It made a lot of people nervous for a time. Certainly it was scary going onstage in Newcastle the following night. I think it also made people defiant, though – there was a real sense of identity among music fans and workers, an idea that we wouldn't be cowed by this and that we'd remember those lost."

When the memorial show was scheduled, was it an immediate 'yes' from you?
"Absolutely. There was no question. I'm honoured to have been asked."

Why will it be such a fitting tribute to Nick?
"It'll be Nick's people in the world that he knew and loved. He was a music fan above all."

What do you think Nick would have made of the evening's line-up?
"I think he'd have loved it. And he probably would have taken the p**s out of me just for good measure."

A Peaceful Noise takes place at O2 Shepherd's Bush Empire, London, on Tuesday November 15. Tickets are available now, from £28.60 at seetickets.com

FRANK TURNER

"Nick was one of the good guys"

Last W33K IN NUMBERS

55
Minutes it took for Glastonbury 2017 to sell out. Congrats to all the lucky devils with tickets.

1
Number of anti-Trump shirt designs by The White Stripes – a play on their song 'Icky Thump'.

$50,000
Reward money offered by mucky website Pornhub to find Kim Kardashian's Paris thieves.

24
Hours Tim Griffith danced non-stop outside Fabric to raise money for the beleaguered London club.

WORDS: ANDREW TRENDELL AND LEONIE COOPER. PHOTOS: GETTY IMAGES

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NEW!

ON THE RECORD

WITH LEONIE COOPER

BIG OPINIONS. NO FILTER.

THIS WEEK

I'm still deeply in love with the *Romeo + Juliet* soundtrack

Leo (Romeo) and Claire Danes (Juliet)

TWENTY YEARS AGO THIS month a soundtrack was released that was so great, music and film fans alike (i.e. me and my mates when we're in the pub) would talk about it in hushed tones for years to follow. It would also make one particular music journalist dream of having a giant fish tank installed as a partition wall in her overpriced north-east London flatshare so she might make eyes at a stranger in a suit of armour to the sweet sounds of Des'ree. It was, to give it its full title, 'William Shakespeare's Romeo + Juliet: Music from the Motion Picture' and for me it remains perhaps the peak of director Baz Luhrmann's career (apologies to the *Moulin Rouge* man's current Netflix show, the multi-million-dollar hip-hop song-and-dance drama *The Get Down*).

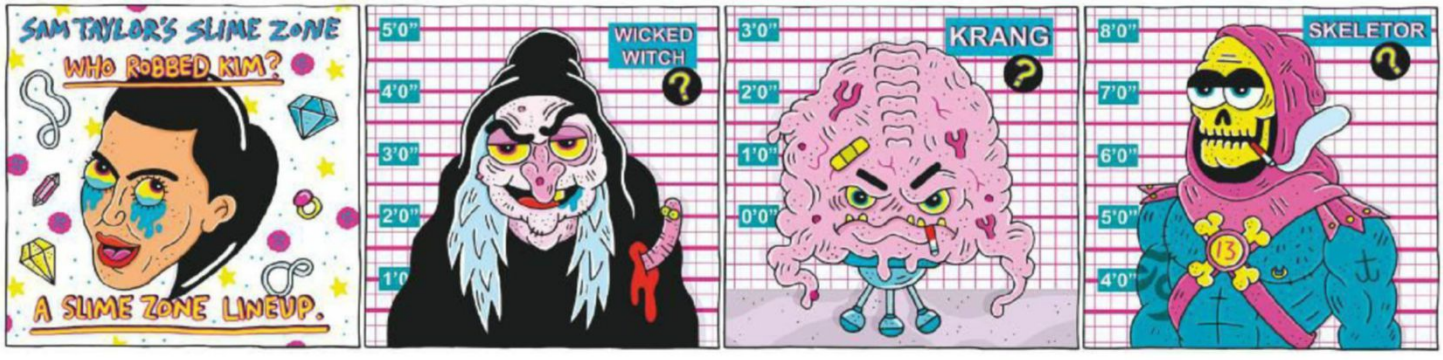
Capturing the volatile, hormonal and highly randy vibe of the film itself, it's also a perfect snapshot of where music was at in 1996, a peek at a post-Britpop landscape where it simply wasn't enough to be perky and chirpy and sing about getting a bag of chips for lunch while wearing an Adidas tracksuit. Skipping through saucy goth-wave and storming industrial through to lovelorn Euro-indie and choral renditions of early 1990s rave tracks, the soundtrack was cast as an extra character in the movie, every bit as thrilling and enticing as Leonardo DiCaprio's floppy-fringed Romeo and Claire Danes' angelic Juliet. Naturally, I had the poster on my bedroom wall as a kid – and I may or may not have kissed Leo on the lips nightly before going to bed.

"I may or may not have kissed my Leo poster on the lips nightly"

Two decades on, and a replaying of the soundtrack proves it's just as potent as ever – and just as likely to make me think about getting off with promotional artwork. Opening with Garbage's '#1 Crush', the band's sauciest ever song, the grunge-pop of Everclear's 'Local God' and Butthole Surfers' demonic 'Whatever (I Had A Dream)' are both as rowdy as each other, while the deeply atmospheric 'Talk Show Host' is still the only Radiohead song I actually like, a former B-side that was given a trip-hoppy remix treatment by the composer of the film's score, Nellee Hooper.

A trio of Swedish artists – The Cardigans with 'Lovefool', The Wannadies and 'You And Me Song' plus Stina Nordenstam's 'Little Star' – provide the lighter, giddier moments on the soundtrack, as does the choral version of 'Everybody's Free (To Feel Good)' that plays when our titular lovers get hitched. But let's not forget that this is a film about two teenagers killing themselves in the name of love, so it's kind of understandable that the rest of the soundtrack is rather more moody. Many soundtracks have attempted such greatness since – we see you *Jackie Brown*, *O Brother, Where Art Thou?* and *Drive* – but so far none have quite matched the musical glory of *Romeo + Juliet*.

@leoniemaycooper



PHOTOS: LANDMARK MEDIA

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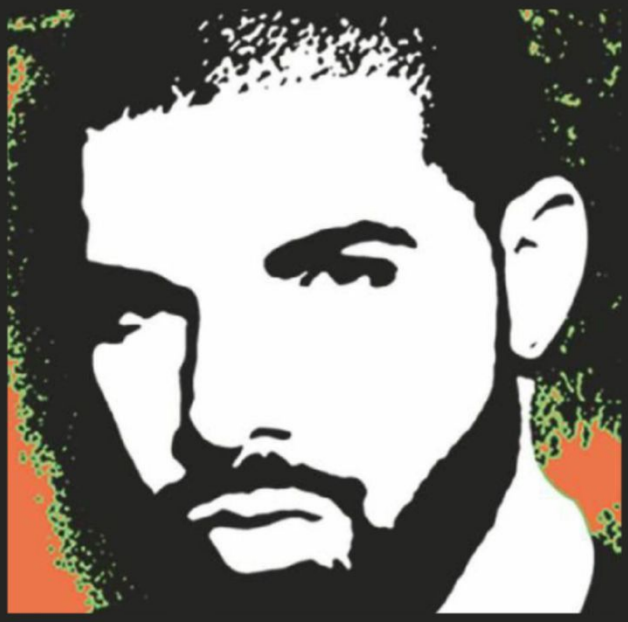

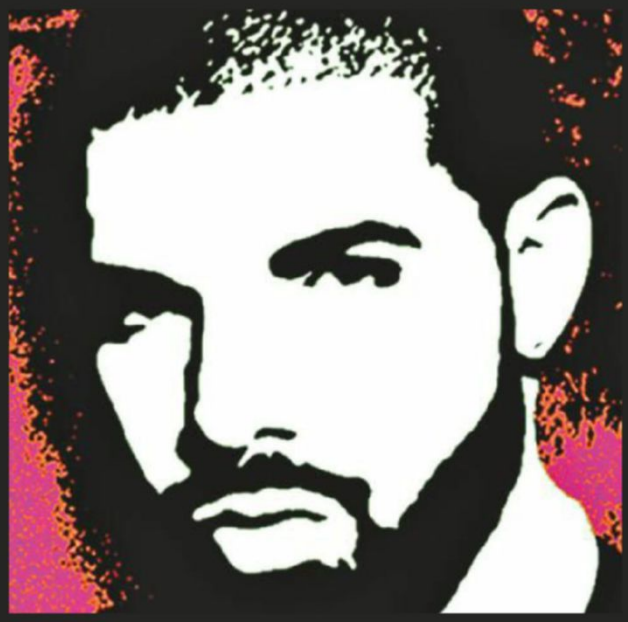

THE BOY MEETS WORLD TOUR TOUR TOUR

THE BOY MEETS WORLD TOUR TOUR TOUR

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28 LONDON THE O2
30 LONDON THE O2

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02 LONDON THE O2
04 LONDON THE O2
05 LONDON THE O2
08 LEEDS FIRST DIRECT ARENA
11 MANCHESTER ARENA
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EATS & BEATS

BECAUSE YOU CAN'T ROCK OUT ON AN EMPTY STOMACH

Drink like a rapper

Jay Z has an illustrious history of rapping about his love of a little liquid refreshment. Here are six of the boozes he likes the most, to help you play just like Jay

WORDS: CHARLOTTE GUNN AND HELEN THOMAS.
PHOTOS: SETH BROWARNIK/WORLDREDEYES.COM

D'USSÉ VSOP COGNAC

SONGS: 'Drunk In Love', 'Part II (On The Run)'
LYRICS: "*That D'USSÉ is the s**t*", "*Chucking deuces, chugging D'USSÉ*"
TASTES LIKE: Honey, almonds and cinnamon.
DRINK IT: In a Lorraine 75, with Cointreau, orange juice and Prosecco.
BUY SOME: £65, alcohol concierge.co.uk

LOUIS ROEDERER CRISTAL CHAMPAGNE

SONGS: 'Can't Knock The Hustle', 'Imaginary Player'
LYRICS: "*Auto off the Champagne, Cristals by the bottle*", "*I was popping that Cristal*"
TASTES LIKE: Apples and pears. Sweet and sour.
DRINK IT: In a Champagne flute, dummy.
BUY SOME: £134.95, corksout.com

HENNESSY XO COGNAC

SONG: 'It's Like That'
LYRIC: "*Couldn't drink the Henny straight, I needed somethin' to chase/ Nowadays I throw shots back, leavin' nothin' to waste*"
TASTES LIKE: Leather and spices.
DRINK IT: With a splash of water to loosen up the flavours a little. Or neat, with ice.
BUY SOME: £118.99, drinksupermarket.com

PATRON SILVER TEQUILA

SONG: 'Party Life'
LYRIC: "*Ordered some Patreezy*"
TASTES LIKE: This is proper tequila, so it's sweet and zesty rather than rough and burny.
DRINK IT: Sip it, like a Mexican.
BUY SOME: £34, waitrose.com

1997 GAJA SPERSS LANGHE WINE

SONG: 'Excuse Me Miss'
LYRIC: "*Buy some red wine, a little Gaja 9-7*"
TASTES LIKE: This rare vintage has a rich, dark fruit flavour.
DRINK IT: In your favourite wine glass. Decant it an hour before drinking to be extra-fancy.
BUY SOME: £240, winepro.net

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SONG: 'I Just Wanna Love U (Give It To Me)'
LYRIC: "*When the Remy's in the system, ain't no tellin'*"
TASTES LIKE: Baked figs, baked plums, butterscotch.
DRINK IT: In a Sidecar, with Cointreau and lemon juice. Or neat, with ice.
BUY SOME: £46.40, Amazon

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THIS WEEK'S OBJECTS OF DESIRE

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This retro dress from sportwear dons Fila is a 1990s flashback dream.
£55 *fila.co.uk*

Sound control
This portable Minirig speaker set was designed by club soundsystem professionals.
£369 *minirigs.co.uk*

Real good
Get deep into your gaming with the totally immersive PlayStation®VR headset.
£349 *playstation.com*

Shock rock
Shock And Awe is the first complete history of glam rock, penned by Simon Reynolds.
£19.99 *amazon.co.uk*

Orange appeal
A decadent sheer blouse from east London's ShopFloorWhore.
£85 *shopfloorwhore.com*

Super shoes
Superga's new 2750 Aerex kicks are waterproof and thermally lined. Cosy.
£60 *superga.co.uk*

Footwear calling
Celebrate The Clash with these sneakers, which carry the punk icons' logo.
£70 *converse.com*

Seasonal supping
Camden Town Brewery gets in on the Oktoberfest action with its own German-style lager.
£4.85 *beerhawk.co.uk*

A rare treat
Pretend your kitchen is foodie paradise St. John with a tub of its Welsh Rarebit Mixture.
£4.99 *ocado.com*

Click bait
The Fujifilm X-A3 might look old school, but it's selfie-ready with touchscreen display.
£599 *jessops.com*

Punk pages
Punk In Print 1976-80 features 500 awesome images from fanzines and gig posters.
£19.95 *phaidon.com*

Cap it off
Noah comes direct from Brendon Babenzien, former creative director of Supreme.
£63 *doverstreetmarket.com*

Island life
Island Records' Jamaica Porter whiffs of coconut, spiced rum and vanilla. Yum.
£3.10 *alesbymail.co.uk*

Drum roll
Dave Grohl and Jack White feature in this drum-tastic new photo book.
£22.75 *amazon.co.uk*

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OLIVIA SEBASTIANELLI ›

23, musician

What's on your cardboard:
WITHIN
"It gives you a completely new perspective on film. It's such a personal experience."

Wearing: American Apparel top, ASOS jeans, The Great Frog jewellery, Zara coat.
Best thing about Shoreditch: "The coffee shops are the best in London."

"It's such a personal experience"

HENRY RICHARDSON ›

25, tennis player

What's on your cardboard:
INMIND
"It's like you're on a rollercoaster but in your brain."

Wearing: Tu T-shirt, Nicce jacket.
Best thing about Shoreditch: "The culture. Every street is so different."

‹ DAMIAN PAJEK

42, construction worker

What's on your cardboard:
CARDBOARD CAMERA
"Perfect for showing holiday snaps to your mates and family. It really feels like you're right there with them."

Wearing: Pringle jumper, Cycle Zombies T-shirt, Topman jeans.
Best thing about Shoreditch: "Whatever mood you're in, there's always something to do."

PHOTOS: RACHEL BILLINGS

MARIO BENEDETTI ›

25, tattoo artist

What's on your cardboard:
INSIDE ABBEY ROAD
"It's so detailed visually. Studio Two was fascinating to see inside – I can't believe how lazy musicians are that they can't get up those stairs!"

Wearing: Stüssy hoodie, John Lewis T-shirt, vintage beanie, trousers from M&S.
Best thing about Shoreditch: "There's a shop-community vibe. We all look out for each other."

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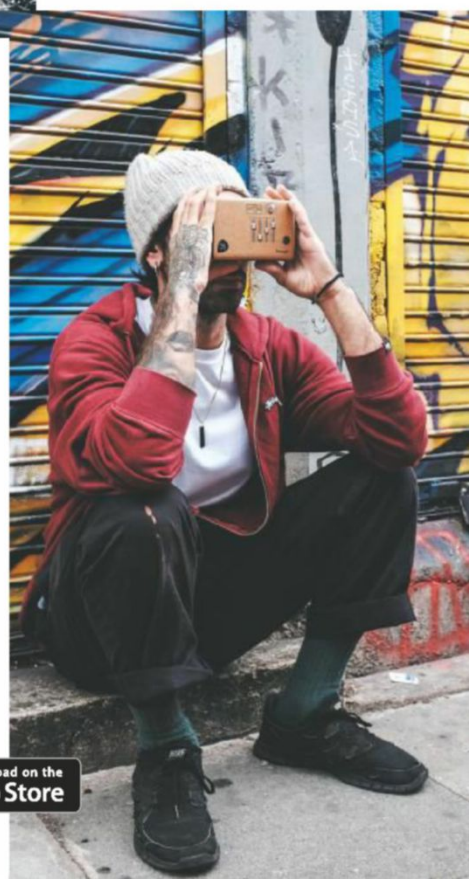

(L-r:) Isaac Holman
and Laurie Vincent

Kent duo Slaves set themselves up as the cartoon face of punk with their 2015 debut 'Are You Satisfied?'. Now they return as a more serious and political force with the Mike D-produced 'Take Control'. Dan Stubbs gets inside the most intense partnership in music

PHOTOS BY JORDAN HUGHES

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ISAAC HOLMAN HAS TWO-DAY-old tomato ketchup in his ear, residue from shooting the video for Slaves' new single 'Consume Or Be Consumed'. In it, he and guitarist Laurie Vincent cram vegan hotdogs into their gobs, squirt sauce, lick each other and vomit uncontrollably. Shooting it was a sensory onslaught heightened by an odour emanating from Holman's sport shorts which, thanks to their many outings on stage, have a stench so noteworthy it briefly dominates the conversation when we sit down for a lunchtime chat at a Hertfordshire pub.

"Those shorts are what I imagine hoarders to smell like," says Vincent, visibly searching for the right words. "Like, you know when you're walking around a shop and all of a sudden you have to move because someone standing next to you smells so bad? BO is one thing, but this thing has different layers to it..." Holman nods and adds matter-of-factly, "I sweat so much on stage it's f**king repulsive."

For most people, all of the above might be seen as a sign that personal boundaries have broken down and it's time to consciously uncouple, but this friendship exists beyond the barriers of politeness – it forms the dynamic at the heart of a brutalist punk act.

It's a relationship with shallow roots – they met in another band before splintering off to form Slaves in 2012 – but it's one hardened by an extraordinary last year-and-a-bit spent living in each other's pockets: on the road, at festivals and recording their second album at the Malibu home of Beastie Boy Mike D. It's given them a bond that's less like friendship and more like symbiosis. Vincent recently moved to Brighton with his pregnant partner. Holman says he might follow him down there.

In interviews Vincent does most of the talking, often leaving Holman staring into the middle distance with a half-smile on his face. Onstage, the balance flips: Holman is a natural frontman, Vincent happier in the background. "I'd say we're like brothers; there's no other way to describe it," says Vincent. "I do feel [we] have this sort of importance to each other where if you're in a social situation there's a stronger bond between us than anyone else in the room. It's that feeling, like, when you catch each other's eye, we sit back and grin about stuff. There's a really deep connection."

"When you're not with your brother you wanna be with your brother," adds Holman.

Like any brotherly relationship, it's not always rosy. "To do what we're doing you have to be extremely focused and that can drive a massive wedge between you," says Vincent.

"I have days where I don't want to talk to anyone, and then I have days where I'm jumping off the walls," agrees Holman. And today? "I feel good today…"

He has every right to feel good. When Slaves put out debut album 'Are You Satisfied?' in May 2015, you wouldn't bet on it going Top 10. After all, there isn't a smash-hit precedent for hardcore duos featuring a singing drummer, ear-searing guitar riffs and an absurdist, wordy sense of humour delivered with an air of barely contained menace.

Yet at Reading & Leeds 2016, in one of the best-attended mid-afternoon sets of the festivals, Slaves stepped up as arena rockers in waiting.

"The Main Stage is like a proving ground. Can they do it?" says Vincent. "I don't think anyone was anticipating us having that many people [in the crowd]. Normally when you get up on those big stages it doesn't feel as big, but that one was, yeah, ridiculous."

Alongside their onslaught on the music world, Vincent – a trained tattooist and covered in ink himself – has concurrently been chipping his way into the art world. He's produced two collections of his Keith Haring-like paintings in the space of a year and designed a range of clothes, Young Lovers Club, that's now stocked in Selfridges. Holman, for his part, has been working on solo material, though he's yet to perform beyond the city limits of Royal Tunbridge Wells. Pushed to describe his material, he says it's "quite Slaves-esque, but more melodic". As a duo, they've worked with Chase & Status, formed a friendship with Skepta, toured the States with Wolf Alice and played two consecutive nights at London's 4,900-capacity O2 Academy Brixton.

This is alongside relentless touring that's won them legions of fans but has proved costly to their health. Vincent's broken two bones so far in 2016, while Holman suffers from hypermobility, a condition which means his joints dislocate easily. It's exacerbated by his monkey-with-a-drum performance style and has led to numerous cancelled gigs.

"I've had surgery on one shoulder and one of my knees, and I've got surgery on my other shoulder in December," he says. "Hopefully my arms will stay in from now on."

Then last month, in a gob in the face to the typical, tedious three-year touring-and-release schedule, the band released a follow-up album, 'Take Control', a mere 16 months after the first. As well as their sound and their charisma, it's their work ethic that's put them on top.

"It's a different life now," says Vincent when asked about success. "Not in terms of with the band, you know. It feels so different now it's like we're in a different place."

That idea – being different, existing outside of normality – is absolutely key for Slaves. Their Chase & Status collaboration was the acidic, Prodigy-like 'Control'. Their new album is called 'Take Control'. Control, authority and individuality is an obsession, not just in the band's music but in the churches and bishops that pop up in Vincent's artwork. So what does control mean to them? "It stems from everything," says Vincent. "The whole album has this concept – do it yourself."

"We're like brothers. There's no other way to describe it"

Art attack

Guitarist Laurie on his artwork for the 'Take Control' cover

"Everyone thinks it's referencing [Russian protest group] Pussy Riot. It's not supposed to be but Pussy Riot is a great thing. It came about because I was flicking through a copy of *Vice* and I saw this girl wearing a balaclava. It wasn't Pussy Riot and it didn't have a bobble but I just decided to paint it. It wasn't for the album originally, but we were in a meeting with the label and one of the guys had seen it on my Instagram. Then Isaac said it would look good on the cover. I was flattered because I wouldn't suggest putting my artwork on there myself. I like it to be equal and for us to have our own ideas."

Do it yourself: a founding punk ideal. And for a group frequently (and pointlessly) accused of being plastic punks, there seems to have been more of a concession to the roots of the genre on the harder-edged 'Take Control'. They even look more punk – Vincent has added a cobweb face tattoo ("It scares off the people you wouldn't want to talk to") and Holman's fashion sense has solidified around a foppish twist on the East End bovver boy: today, a wife-beater vest with a furry suede overcoat and a single fingernail painted baby pink. Asked if there's any significance behind it, he replies, "Only that I was bored and there was some pink nail varnish around."

Slaves' lyrics are pointedly more political too, but often as a polemic for personal control. "Our music isn't saying vote left or right, it's saying it's all wrong, so take a wider perspective," says Vincent. "I think we both agree that society is fundamentally flawed in the sense of, like, go to school, go to uni, eat three meals a day. All of that stuff isn't necessarily proven to work for everyone. I've got a massive bee in my bonnet about going to school and how it didn't feel necessary. People have these assumptions of how you have to live your life and get a proper job, but it happens that some people don't have proper jobs and not everything is based around money. We just want people to think for themselves."

Do they feel smug

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about breaking out of the grind? "Smug isn't the right word," says Holman, "but I definitely feel proud. In the general sense I just feel f**king proud of me and Laurie."

It's perhaps a bit of a cop-out, picking your politics from an uneasy mix of libertarianism, nihilism and egalitarianism, but the band have tackled real issues too – aligning themselves with the Girls Against campaign, which challenges sexual harassment at gigs, or speaking out about Brexit. "You never feel comfortable talking about politics because you get misquoted all the time," says Vincent, "but I felt more confident about it this time. There came a point about six months ago where I realised we actually have a platform now. Something like Brexit is really s**t and every musician thinks it's s**t, so why aren't more musicians saying that it's s**t?" The duo both grew up in Kent, home to on/off UKIP leader Nigel Farage's South Thanet constituency. Did they see the attitude shifting?

Holman: "Yeah, like, how many houses do you see in towns in Kent with St George's flag outside? I think it's something to do with the sense that you're in the place where everyone is coming through – you arrive in the country through Kent."

The duo's political stance was one of the things that first attracted Mike D to them. The former Beastie Boy, who turned to production following the death of his bandmate Adam 'MCA' Yauch in 2012, told *NME*: "I was impressed with the band's strong point of view. They speak their minds about social topics."

Slaves' first meeting with the producer, real name Mike Diamond, was a little frosty. "We're sitting waiting in this restaurant, Mike is late and we've been there half an hour. He's a busy man and when he arrives his phone is constantly going, loads of texts. So in my typical blunt fashion I was just like, 'Shall we all put our phones down, then?' From that moment on he f**king loved it," says Vincent. "I feel sometimes with our brothers from across the pond you have to sort of warm them up a bit before they engage."

The irreverent master-student relationship is reflected in the song 'The People That You Meet,' recorded the day after an all-nighter with Wolf Alice, whose Joel Amey appears on drums. The verse in question goes: "*I know a man called Michael / He hails from NYC / Now he lives in Malibu / In a mansion by the sea / Production is his game now / He called my friend Laurie / He used to be a Beastie Boy / But now he works for me.*"

Did he mind? "I went up to him when we were recording it and I was like, 'What do you think about this then, eh, Mike?'" says Vincent. "He went, 'If you're gonna slam me, at least do it f**king good – this is a s**t f**king vocal take.'"

Vincent and Mike D now speak on the phone every day, and are already discussing future collaborations. "He's become almost like a third band member," says Vincent. "At the moment, we don't want to record without him. It feels like he gets the best out of us."

The results can be heard on the record: as well as having more bite, it also sees the band toning down the funnies. It's a wise move for a duo too easily viewed as punk's answer to Ant and Dec.

"People expect you to be funny and mad all the time, but sometimes you're really not up for it," says Holman. "Like yesterday in Leicester, three lads came over when I was just sitting on a bench. I was still friendly, but I got a sense they were let down by the fact that I was just a normal bloke on a bench."

Ch-check It Out

Beastie Boy Mike D has hooked up with Slaves for the new album. They're a natural fit...

THE BEASTIE BOYS SONG FOR SLAVES FANS
'Sabotage' 1994
Before embracing hip hop, Beastie Boys were a punk act. This track, from the essential fourth Beasties album 'Ill Communication', embraced those roots, mixing hard rock guitars with turntable gymnastics and rap. The result was a crossover hit for rock and hip hop fans.

THE SLAVES SONG FOR BEASTIE BOYS FANS
'Consume Or Be Consumed' 2016
Holman dredged up a verse from his pre-Slaves MC-ing days for this hip hop-influenced track, and they managed to lure Mike D out of rapping retirement too. "We thought it was going to be hard,' recalls Holman. "But Laurie, balls on the table, just went, 'Do you want to do a verse?' and handed him a pen." Vincent now intends to frame the hand-written lyrics.

Mike D may be the third member of the group, but that doesn't mean he's signed up to join Holman and Vincent on what they've lovingly dubbed the 'Back In The Van' tour. The 15-date jaunt hits up smaller venues in unglamorous, lesser-toured towns. Today it's St Albans, not a million miles from Royal Tunbridge Wells, where Slaves formed. The band feel at home, but no more than they did in Hebden Bridge, Yorkshire, last week.

"I don't really know how to explain it apart from I don't really feel like a southerner," says Vincent. "Essex and London – that's all people care about in the south. I feel more related to a northerner."

A typical day sees the band waking up in a local hotel, checking into the venue, then exploring the surroundings to seek out a vegan lunch and raid the local charity shops ("We're quite obsessive clothes collectors," says Vincent). Today, at music pub The Horn, they relax in the bar before the gig in the main room, where fans – ranging from tattooed thirtysomethings to schoolkids in uniform – have gathered for the gig. Most have paid just £1.99 for the privilege, but some don't have a ticket and nervously await a 7pm raffle draw for the last few pairs.

"We are still us on stage but channelling a different part of our personality"

As Vincent and their crew play pool, he and Holman stop occasionally to pose for pictures with a trickle of incredibly polite young fans. The backstage area offers no luxury: it's the size of a toilet cubicle and about as comfortable, but it's where Holman goes to strap himself up before the show, the result of his hypermobility. He's still a model of calm shortly before showtime, and I ask if it takes much to get in the mood. "We're still us on stage, but we're channelling a different part of our personality," he says. "I'm still definitely me. Just a different me."

Half an hour later with the band on stage, the gig is an unrelenting thrill; dark, noisy, sweaty and savage. The new songs rub up against favourites such as 'The Hunter' and 'Feed The Mantaray'. But it's not all love from the crowd. "Suck my d**k!" shouts a girl at one point. "Suck your d**k?" replies Vincent. "OK, you can get out. Go on. Get out."

Another cry from the audience: "Suck. My. D**k." Vincent sees red, but Holman steps in and takes control with the cue for the next song. It's that symbiosis again, the balance of power, the exercise of control – the special thing that happens when these two are in action. NME

(L-r:) Rodent DeCay, Diana Might, Eden, Darlene Desmond, Little Jimmy Johnson

LIFE'S A DRAG

The club night Sink The Pink is ushering in a new generation of drag queens. Can they make a woman of Jordan Bassett?

A SCENE FROM Swansea University Students' Union: a pair of paramedics tend to Little Jimmy Johnson, a six-foot drag artist who, dressed in a sparkly bodysuit and matching skullcap, somehow looks like a massive, weird baby. He's split his knee open, but seconds later is patched up and shaking his moneymaker onstage to Electric Six's 'Gay Bar'. "Swansea," he screams, "this is your late-night homosexual disco!"

Welcome to Sink The Pink, the anarchic club night that's helped to usher in a new wave of drag that's surreal, fun and – crucially – inclusive. *The Guardian* called it the "UK's biggest and most outrageous queer night". Launched in 2008 by two friends, Amy Redmond (drag name: Amy Zing) and Glyn Fussell (Glyn Famous), the events found infamy in east London's Bethnal Green Working Men's club, where the traditionally macho space became a cacophony of colour and DIY drag.

Sink The Pink's anything-goes ethos feels equally inspired by the energy of punk and the dark comedy of cabaret. The events feature dance routines from drag queens, but punters come as dolled up as the performers, blurring the line between the stage and dancefloor.

It's so popular that the parties are now held at the 3,000-capacity east London venue The Troxy and the shows sell out weeks in advance. Now, Sink The Pink has embarked on a UK tour, glitter-bombing student unions up and down the land. Look out, Swansea, Buckinghamshire, Essex, Norwich and Sheffield – you're about to get genderf**ked.

And, with some trepidation, I'm off to perform with Sink The Pink at the 2,000-capacity Swansea show. My drag name: Darlene Desmond. I've always loved the transformative power of drag – its anarchy, its sense of rebellion – but never had to guts to get on stage. Until now. The question is: can Sink the Pink make a woman out of me?

Jordan: "I feel like Bambi on ice and Quaaludes"

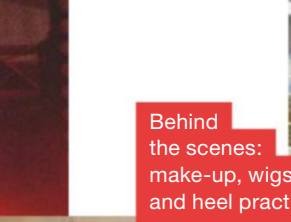
Rehearsing in Bethnal Green

MY JOURNEY TO BECOMING A drag queen begins at Oxford House, a rehearsal space in Bethnal Green. Here I meet the talented queens whose routines I'm unlikely to overshadow: Jimmy, Rodent DeCay, Eden and Diana Might (Amy and Glyn can't make the uni tour). We'll dance to Taylor Swift's 'Shake It Off', lip-syncing the spoken-word section where she calls out "*the liars and the dirty, dirty cheats of the world*", and will be taught the moves by Eden, AKA Lewis Game, a professional dance instructor.

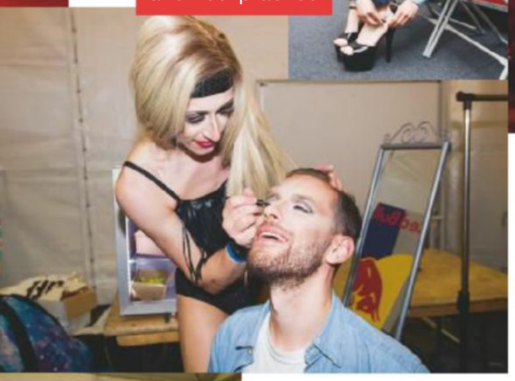
Lewis has his work cut out with me. It's bad enough having two left feet, let alone when they're crammed into high heels. He discovered his talent for drag while dressing as Storm from *X-Men* at a fancy dress party. "Drag isn't just a man dressing as a woman," he says. "You can be a bit more gender-fluid now."

Having donned a black wig, I totter about in heels. I don't know how girls do it; I feel like Bambi on ice and Quaaludes. Yet Lewis is a patient and kind teacher.

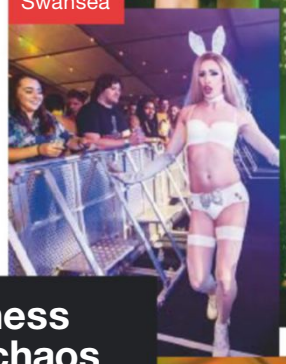
When not in drag, Jimmy is Donald Marshall, a former player for the Newcastle Falcons rugby team. "I was studying scriptwriting and put Jimmy together – a child star called Little Jimmy Johnson, a little s**t who's nine-and-three-quarter years old," he says. "I often joke that being a drag queen and being a rugby player are very similar: they involve a lot of physical pain and it's quite aggressive."



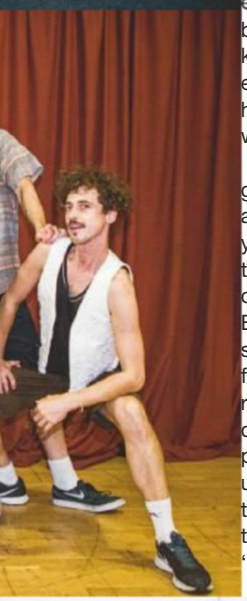
Behind the scenes: make-up, wigs and heel practice



On stage in Swansea



"It's not about how you fall down – it's about how you get up and carry on"



AFTER A FORTNIGHT OF physical pain, rehearsing in heels, I await Sink The Pink in Swansea. They're running late. Some of them came straight from a show in Ibiza. Half an hour before our show is due to start, they burst into the backstage area, dresses billowing from suitcases they've thrown open. Donald does a 20-second shave and after he slaps on make-up, Jimmy jokes: "It's a bit 'Ready, Steady, Drag' tonight!"

Eden makes me up, sticking on fake eyelashes, painting my lips and contouring my face to create cheekbones that didn't exist seconds ago. Jimmy throws me a backless white playsuit and Diana Might kindly adds a red belt. I'm not sure how elegant I look, my toes crammed into heels like little piglets in a pen; we may well be heading to the slaughter.

There's a pre-show huddle and Eden gives me some last-minute advice: "It's not about how you fall down – it's about how you get up and carry on." The show is thrilling chaos: a dazzling display of costume changes and near-misses, as Eden loses her wig but rallies round by shaking it at the crowd and Rodent almost falls, recovering by stomping her black rubber heels to the beat with a look of defiance. Jimmy piles into the unlikely moshpit the audience forms to DJ Fresh's 'Gold Dust'.

Jimmy rushes over to haul me onstage. I knew the steps seconds ago, but here my mind empties out. I miss the first set of moves, and instead just wave my hands in the air. By the time I'm whipping the audience, I've kind of clicked back into the routine, though really I'm just falling through it. Rodent sees me flailing about and snatches me, pulling me across the stage. This is white-hot fear. I enjoy the voguing section the most, mainly because it doesn't involve moving your feet. Then comes the bit where I lip-sync, which to the audience must look like a badly dubbed Chinese movie.

It seems to last milliseconds. My heart feels like it might explode through my playsuit (though, to be fair, so does the rest of me; it's quite tight). As I clatter offstage, I'm in danger of passing out with joy.

After I disembark, I'm approached by a pair of student lads, 18-year-olds Josh Driscoll and Joe Marshall. They want selfies (everyone does). Both praise Sink The Pink, though admit they might not have come along if they'd known tonight was going to be drag. "But anything that's fun, people are open-minded about," Josh says. "If you can have a good laugh, you're like, 'Yeah, alright.'"

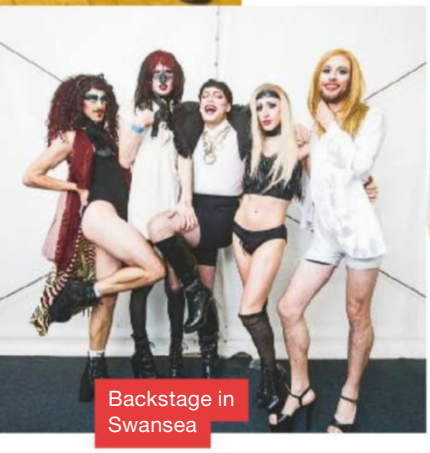
Later, Jimmy jokes: "You looked like you were making it up as you went along – so you fit right in with the rest of us." Sink The Pink offer me a generous and undeserved round of applause, before I hand back the heels and bid Darlene Desmond goodbye. A friend who was in the audience tells me: "You didn't get *every* step, but you looked like you were having *so. Much. Fun.*"

And that's the whole point about Sink The Pink: everyone is welcome. I might have been the world's most inept drag queen, but I had the time of my life that night at Swansea University Students' Union. It didn't matter that I forgot the steps and careered around in heels with all the grace of a rhino on rollerskates. I became a Sink The Pinker: you can become one too.

NME

Witness the chaos

Oct 14 Norwich Uni
Oct 15 Sheffield Uni
Oct 28 Oval Space, London
Dec 3 The Troxy, London



Backstage in Swansea

Caterpillar to butterfly

How Jordan Bassett became Darlene Desmond

DRAG NAME: Darlene Desmond
BACK-STORY: Darlene comes from Darlene Love, who sang 'Christmas (Baby Please Come Home)', and Desmond comes from Norma Desmond, the washed-up star in *Sunset Boulevard*. Darlene Desmond has been spurned and cast aside, but she's holding her head up high.
STRENGTH: Voguing to Taylor Swift.
WEAKNESS: Having a beard.

Darlene meets her fans

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2 IT CAN TAME ANY WILDNESS
Fudge Urban Matte Wax is all about hold. When you wake up, do you look like Russell Brand after a particularly vigorous encounter with an electric fence? Fudge Urban Matte Wax can sort that out.

3 IT STAYS LOOKING NATURAL FOR AGES
That thing of beauty sprouting from the top of your bonce is going nowhere, no matter how wild it is.

4 IT TAKES A LONG TIME TO RUN OUT
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5 IT SMELLS DEEEE-LICIOUS
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RADAR

MUSIC, FILM, TV & MORE – THIS WEEK'S ESSENTIAL NEW RELEASES

Best NEW tracks
And when to drop them

BEST FOR SIPPING COCKTAILS
MØ
Drum
Co-written with Charli XCX, 'Drum' is a beachy, dreamy club banger from one of the most exciting, interesting pop stars we have.

BEST FOR TEENAGE KICKS
THE ORWELLS
Buddy
Chicago brats The Orwells return with 86 seconds of pure gold. 'Buddy' is a fast and furious garage-pop jangle that's made us stupidly excited about their 2017 album.

BEST FOR ROCKING OUT
CREEPER
Suzanne
Full-throttle rock 'n' roll from Southampton goths Creeper, who are currently occupying the middle ground between Slayer and Green Day.

BEST FOR WATCHING *BAKE OFF*
IDLES
Well Done
Complete with a Mary Berry name-drop, this clattering punk track mixes together three parts rage to one part wry comedy.

BEST FOR BEING MOODY
BLAENAVON
My Bark Is Your Bite
Still sad about The Maccabees splitting? Well, Hampshire trio Blaenavon are here to fill that gloomy indie hole in your life.

HONEYBLOOD

BEST FOR SURVIVING
HONEYBLOOD
Babes Never Die
The title track from the Scots duo second album is as harmonious as it hard-hitting. Like if Kate Bush joined Metallica.

BEST FOR BEING MYSTERIOUS
STEVIE PARKER
Better Off
Of course songwriter Stevie Parker is from Bristol – land of Massive Attack and Portishead. This is a sultry but serious offering.

BEST FOR DRIFTING OFF
POND
Sweep Me Off My Feet
Produced by Tame Impala's Kevin Parker – who is a sometime member of this Aussie gang – this is, of course, a psychedelic delight.

BEST FOR EMOTING
LADY GAGA
Million Reasons
Gaga goes all tender ballad-y for the second track to be lifted from new album 'Joanne'. If you're in a fragile state, approach with caution.

BEST FOR INSTA-GRAMMING
BRUNO MARS
24K Magic
Bruno Mars continues in his quest to be the new Michael Jackson with this rather silly ("#*blessed*" is an actual lyric) but incessantly catchy pop-funk single.

BRUNO MARS

For more new music, go to NME.com

LADY GAGA

PHOTOS: KAI Z FENG

The regeneration game

Returning after anxiety, fights and exhaustion, the Irish indie boys have gone disco

TWO DOOR CINEMA CLUB

Gameshow

★★★★☆

REINVENTION DISCO BOOGIE

LET THE COMEBACK see the album. In July 2014, Two Door Cinema Club embarked on a much-needed hiatus, sparked by artistic differences, anxiety meltdowns and being sick of the sight, sound and smell of each other following exhaustive touring for 2012's second album 'Beacon'. A year or so later they reunited, determined to discard their previous sound, unshackle their ambitions and make a new type of record.

The $64,000 question is: what angle have they taken? And the answer is… tension-building pause… neo-disco! Yes, these once squeaky clean Bangor indie boys are channelling an unlikely list of artists including Prince, Madonna, Avicii, the Bee Gees, Chic, Justin Timberlake, Level 42 and La Roux. They shimmy and shake through 'Bad Decisions', 'Fever', 'Lavender' and single 'Are We Ready? (Wreck)' – complete with Harlem-schoolyard children's choir – their party vibes disguising lyrics about the conflicts that caused their hiatus and the self-discoveries they made as a result.

'Bad Decisions' has singer Alex Trimble discussing his aversion to the internet's information overload in a Barry Gibb falsetto. 'Ordinary' struts and boogies around the idea that celebrity is a sham and anonymity is a perfectly acceptable state of affairs, no matter what the Joey Essexes of this world think.

The motorik-pop title track – the album's prime nod to the trio's roots – buzzes brilliantly along like Death Cab For Cutie going apes**t at Alton Towers. Lyrically, it tackles the pressures and expectations of indie-rock stardom that left Trimble feeling like a puppet wracked with anxiety: "*I'm a Lynchian dream, I'm made of Plasticine, I'm a Pinocchio, broken nose, let me go… My blood is pumping so hard, I've forgotten why I try… I'm a girl, I'm a ghost, I'm a gameshow*".

By overtly embracing radio pop, 'Gameshow' adds further froth to the wave of popified guitar music that TDCC triggered by giving rise to Bastille and The 1975. That they do it with such panache, melody and inventive edge will further inspire this new synthetic indie strain to hold themselves to higher artistic standards and maybe even become a full-blown genre worth worshipping. Until then, here's what they could have won.

Mark Beaumont

STRANGE BUT TRUE

Guitarist Sam Halliday spent the band's hiatus getting married, playing football and perfecting his DIY and cooking skills.

(L-r:) Sam Halliday, Alex Trimble, Kevin Baird

PHOTOS: MATT SALACUSE, GETTY IMAGES

The Followills (l-r): Caleb, Nathan, Jared, Matthew

A right royal knees-up

The Followills have remembered how much they like giant choruses and on 'Walls' have written 10 of them

KINGS OF LEON
Walls
★★★★☆
HOOKS FRESH ROCK

"THAT WOMAN IN mom jeans who'd never let me date her daughter? She likes my music. That's f**king not cool." So said Caleb Followill in 2009. Back then, a mere year on from 'Sex On Fire' and his band being catapulted out of hipsterdom and into the super-mainstream, you could understand his shell shock.

But it feels like Kings Of Leon have also spent much of the seven years that followed trying to reconnect with their original audience, while not quite being brave enough to shed the stadium histrionics entirely. 'Come Around Sundown' and 'Mechanical Bull' had their moments, but the neither-here-nor-there approach left both in a no man's land that was still too commercial for old fans, and now too difficult for the new ones.

The good news is that, on their seventh album, Kings Of Leon have simply stopped giving a s**t whether cool people or cool people's mums will like them. Instead they've done what comes naturally – and also what they're very good at. To put it simply, it's clear that they like big, possibly-a-bit-cheesy choruses, and so have written 10 of them. The way lead-off single 'Waste A Moment' rises into its bellowed hook is not a million miles away from 'Sex On Fire', and it proves to not be a red herring. All the songs here are unashamedly, brilliantly radio and Main Stage-ready: three songs in and we've had two of the ultimate going-for-the-jugular phrases ("*On the ray-di-oooh!*" in 'Reverend', then "*Been around the world!*" in 'Around The World'), while the likes of 'Find Me', 'Over' and the closing title track exhibit their widescreen-ness unashamedly. And as for the calypso-with-whistling of 'Muchacho', well: any band who do calypso-with-whistling are clearly not too worried what people think any more.

Most of all though, 'Walls' just feels fresh. Kings Of Leon were great as a cult band, and great as a stadium band. It doesn't matter which they do, just as long as they do it with conviction. And here they sound more focused and alive than they have for a while.

Hamish MacBain

FOR FANS OF

TOM PETTY AND THE HEARTBREAKERS

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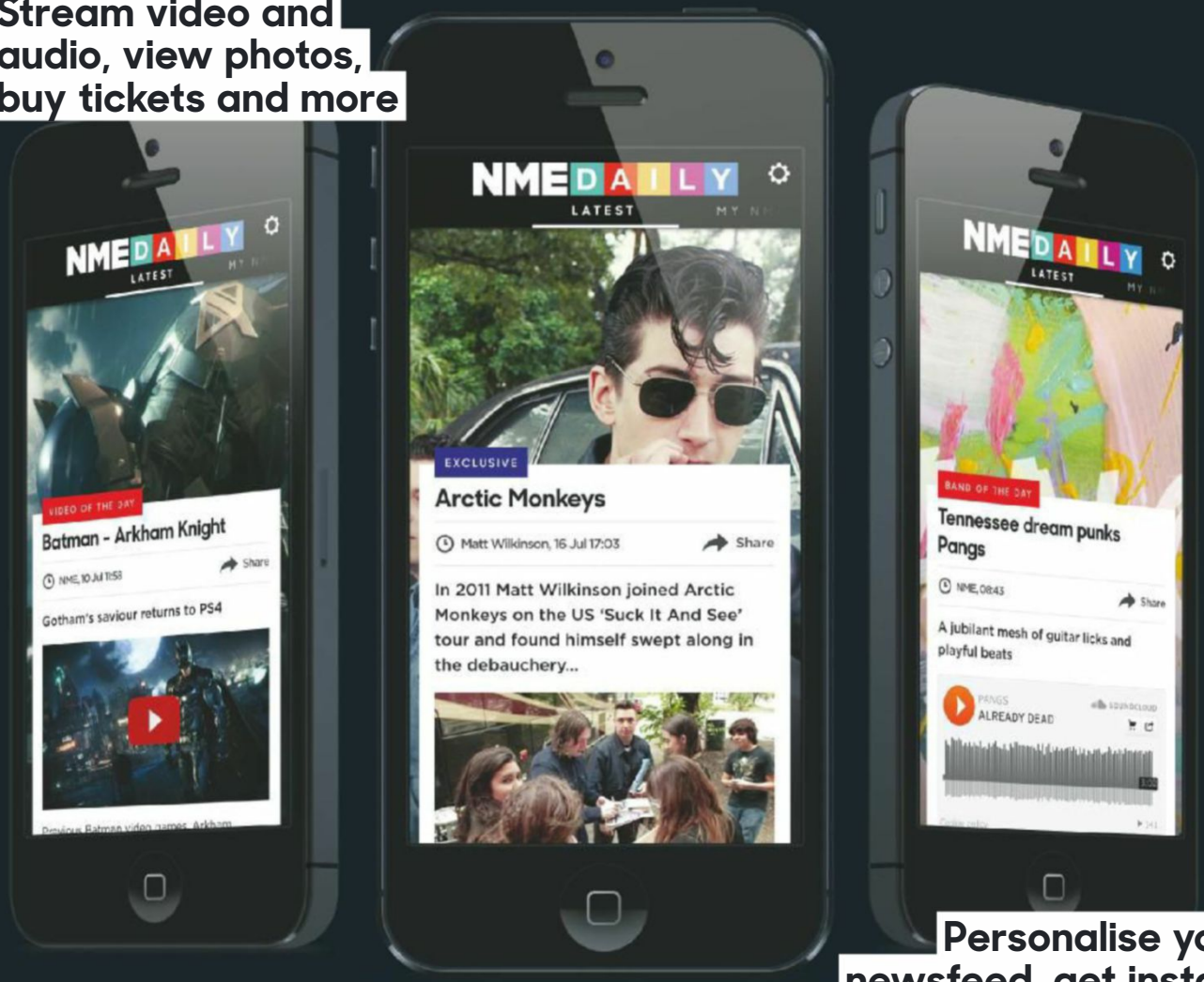
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LATEST
VIDEO OF THE DAY
Batman - Arkham Knight
Share
Gotham's saviour returns to PS4
EXCLUSIVE
Arctic Monkeys
Matt Wilkinson, 16 Jul 17:03
Share
In 2011 Matt Wilkinson joined Arctic Monkeys on the US 'Suck It And See' tour and found himself swept along in the debauchery...
BAND OF THE DAY
Tennessee dream punks Pangs
Share
A jubilant mesh of guitar licks and playful beats
PANGS
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ALL THINGS NME, WHEREVER AND WHENEVER YOU WANT IT

Party like it's 1975

Teen brothers Brian and Michael D'Addario are all about Queen, Tom Petty, spandex jumpsuits, vintage synths and genuinely great hair

THE LEMON TWIGS

Do Hollywood

★★★★☆

DIY INDIE YOUNG GUNS

ALBUM OF THE WEEK

IT'S ENTIRELY APT – almost too good to believe, in fact – that Brian and Michael D'Addario hail from a small, nothing-doing town in Long Island, New York called Hicksville.

The teenage brothers and leaders of The Lemon Twigs are a gloriously off-kilter proposition. Watch them live and you'll see Michael leaping around the stage as if he's been possessed by the spirit of a young, madcap Keith Moon. See them on TV and you'll instantly think you've been transported back to the 1970s. Queen, Tom Petty, spandex jumpsuits, vintage synthesizers, The Beatles *after* the break-up and genuinely great hair all play a sizable part in their DNA. Haircuts aside, how many other indie bands in 2016 would willingly admit to liking any of the above? This is where even The Lemon Twigs must be surprised at their recent trajectory. Within six months they've gone from complete unknowns to being hailed as the future of rock 'n' roll. Which is funny when you think about it – because they sure do sound a lot like the past.

On much of 'Do Hollywood', their debut album for 4AD, there's a lineage that recalls the A-list of North America's recent cult music heroes (The Garden, Tobias Jesso Jr and Foxygen, whose songsmith Jonathan Rado produced this record). But The Lemon Twigs' sheer musical knowledge, and willingness to incorporate it into their own sound, means they're in a different stratosphere altogether. Their greatest talent is their ability to pick the pockets of rock's dinosaurs without making it seem passé or pastiche. So we get clever, intricate, well- planned and deftly executed songs that recall Syd Barrett's Pink Floyd ('Haroomata'), Wings ('I Wanna Prove To You'), The Kinks ('Those Days Is Comin' Soon') and classic, harmonious Beach Boys ('These Words'). Only rarely does it ever sound trite. It's thrilling for the most part, as if you're being given a crash course in classic songwriting by two young know-it-alls.

Most remarkable is that this album is basically just a demo. Recorded in Rado's front room, you can hear the hiss of the tape and nonsensical chatter as songs come and go. It feels authentic, like The Lemon Twigs aren't hiding anything. And it leaves you wide-eyed when you wonder what they might come up with next time around. **Matt Wilkinson**

STRANGE BUT TRUE

Praise for The Lemon Twigs has been hyperbolic and varied – everybody from Elton John to Questlove is rooting for them.

(L-r:) Michael and Brian D'Addario

PHOTOS: MACLAY HERIOT, AUTUMN DE WILDE

Thetan chemistry

Louis Theroux's feature-length investigation into the Church of Scientology is as hilarious as it is harrowing

MY SCIENTOLOGY MOVIE
15 *Louis Theroux*
★★★★☆
MAD RELIGION LA

MY SCIENTOLOGY MOVIE isn't the first film to be made about the shadowy celebrity and money-fixated religion founded by sci-fi writer L Ron Hubbard, and it certainly won't be the last. However, it does stand a chance of being the most surreal.

With iconic filmmaker Louis Theroux at the helm, this was never going to be a truly straight look at the California based demi-cult. But following a decade of deeper, darker material that's seen him covering alcoholism, brain injury and terminal illness, *My Scientology Movie* sees something of a return to the wacky vibe of Theroux's breakout *Weird Weekends* series. There, the deadpan Englishman dug into the depths of American subcultural traditions and customs – from porn and aliens to bodybuilding and swinging – letting its proponents dig their own holes, often to hilarious effect. This documentary does exactly that, with much of the humour lying in Theroux's extreme lack of access to the very thing he's attempting to make a movie about.

The film opens with Theroux explaining that despite repeatedly approaching the Church of Scientology, his requests to film or speak to a representative have consistently been denied. Not that something as trifling as that would put Theroux off. Instead he enlists former senior church member Marty Rathbun to offer insights into their dealings and the pair begin to construct their own version of the Church, casting LA actors in the roles of Tom Cruise and church leader David Miscavige and. However, discussions with Rathbun about allegations of abuse in the church are unsettling, as is Rathbun's personal response when Theroux questions him about his own involvement in the more sinister aspects of the religion.

Louis Theroux talks to former Scientologist Marty Rathbun

Less troubling are the highly amusing caper-esque portions of the film, in which Theroux attempts to gain access to a Scientology HQ outside of LA and discovers that the church is making a film about him. "If you look into us, we will look into you 10 times as much and make your life too miserable to continue what you're doing," explains Rathbun of the Church's approach to those trying to investigate them. The fact that Theroux doesn't give a s**t makes this essential viewing. **Leonie Cooper**

FOR FANS OF

PHOTOS: BBC, UNIVERSAL, REX

Theroux outside the Church of Scientology building, LA

The ageing punk

Billie Joe Armstrong is genuinely brilliant as an ex-punk star struggling to cope with the real world

ORDINARY WORLD
Billie Joe Armstrong, Selma Blair, Fred Armisen
★★★★☆
PUNK | MIDLIFE CRISIS | PARTY

FORMER PUNK PERRY IS struggling with a selection of very un-rock 'n' roll responsibilities. He can never make it to his job at the hardware shop he owns on time, let alone remember any useful info about the products. He regularly fails to perform simple tasks like putting the bins out, and his wife Karen (Selma Blair) thinks he's more than a bit of a f**k-up.

But things weren't always like this. Years ago, he was in a successful punk band. Now the only time he plays music is when he's teaching his daughter to play guitar or picking up his instrument when he should be doing chores.

Even though Green Day are still wildly successful, the role doesn't seem like much of a stretch for their singer Billie Joe Armstrong. He could easily be Perry if things had gone another way, and he pulls off his first lead role in a film brilliantly, with a petulance and attitude that embodies someone living out a suspended adolescence. It's a must-see for Green Day fans (it features two original songs by Armstrong), or anyone who's longed for a break from the responsibilities of adulthood. Warm, funny and relatable, even if you're not approaching middle age. **Rhian Daly**

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Under the RADAR

YOU HEARD IT HERE FIRST

Nova Twins

Grime. Punk. Pop. Georgia South and Amy Love do 'em all

"We don't call ourselves rock or grime," says 19-year-old bassist Georgia South, although Nova Twins' music combines both. "It's the 21st century, everyone's mutating now. Girls who listen to pop music will have ripped jeans on." "We're a 21st century band," adds singer and guitarist Amy Love, "of this era."

Hit a Nova Twins gig and you're caught in the middle of a crossover riot. Georgia's punishing basslines and Amy's visceral howls reflect the full-frontal punk attack of Skunk Anansie and Sleigh Bells, yet their streetwise themes and tongue-tripping rhythms align them with the south-London grime scene too.

So, while a track like 'Hitlist' bristles with grime braggadocio ("*The writing on the wall, you know that my name's on it*"), 'Wave' tackles the Snapchat generation's lack of attention span and 'Twitch' addresses mental health issues like a young, double-headed Henry Rollins. Nova Twins are turning the dial. The mutants are coming, and they're loud and they're hungry.

Mark Beaumont

Amy (left) wears: Mesh top, £28, Light Before Dark at Urban Outfitters. Red top, £25, Fila at Urban Outfitters. Jeans, £38, Topshop. Shoes, £72, Underground. Sunglasses, £465, Linda Farrow. Jewellery, from a selection at Freedom at Topshop

Georgia wears: Jacket, £460, MM6 at Urban Outfitters. Top, £85, Perfect Moment. Trousers, £293, Marcelo Burlon. Shoes, £95, Unif. Necklace, £15, ASOS. Sunglasses, £465, Linda Farrow

PHOTOGRAPHED BY ZOE MCCONNELL / STYLED BY KOULLA SERGI

Georgia (left) wears:
Jacket, £495, Christopher Raeburn. Skirt, £39, BDG at Urban Outfitters. Sunglasses, £465, Linda Farrow. Tights, stylist's own

Amy wears:
Jumper, £48, Shorts, £28, both River Island. Sunglasses, £465, Linda Farrow. Tights, stylist's own

HAIR & MAKE-UP: JOHANNA DALEMO USING BUMBLE & BUMBLE AND MAC COSMETICS

Amy (sitting on wall) wears: Jacket, £554, Marcelo Burlon. Trousers, £39, Topshop. Shoes, £130, Dr Martens at Schuh. Sunglasses, £465, Linda Farrow

Georgia wears: Mesh top, £35, River Island. Bra top, £30, Calvin Klein. Trousers, £39, Light Before Dark at Urban Outfitters. Choker, £15, ASOS. Earrings, £7, Freedom at Topshop

Best track

'HITLIST'
Formula One basslines, Rage Against The Machine intensity and plenty of self-aggrandisement make for a hefty urban punk sniper bullet to the forehead.

LIKE THIS? TRY THIS!

DAISY CHAINSAW
Eleventeen (1992)
Most noted for brilliantly rabid single 'Love Your Money' and singer KatieJane Garside's way of drilling holes in doll's heads onstage.

FOR FANS OF

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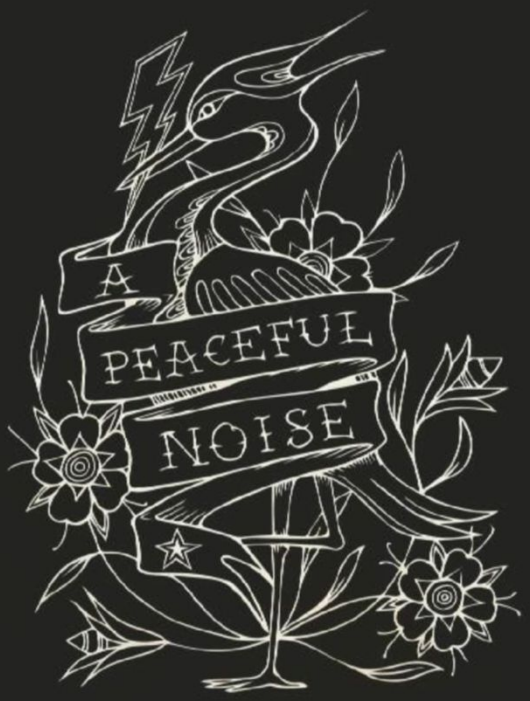

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live

THIS WEEK'S BEST TICKETS AND GIGS

Drake's coming to the UK

The rap megastar will bring the hits in Glasgow, London, Leeds, Manchester and Birmingham

DRAKE'S BOY MEETS WORLD Tour will begin a run of UK dates in Glasgow on January 26. The Toronto rapper will then play six shows at The O2 in London ahead of gigs in Leeds, Manchester, Sheffield and Birmingham.

Special guests will join Drake at the shows. We don't know who, but when we do you'll be the first to know.

Drake last appeared on a UK stage in February this year, when he performed 'Work' with Rihanna at the Brit Awards before zipping to Village Underground in east London to rap with south London grime crew Section Boyz. Drake's last full show in the UK was at London's Wireless Festival in 2015. He last toured here in 2014.

He released fourth album 'Views' earlier this year, which went to Number One in nine countries, including the UK.

Basically: this is massive.

ON SALE NOW

DRAKE

You can call him Drizzy

JANUARY Thu 26 SSE Hydro, Glasgow **Sat 28 & Mon 30** The O2, London
FEBRUARY Wed 1, Thu 2, Sat 4 & Sun 5 The O2, London **Wed 8** First Direct Arena, Leeds **Sat 11 & Sun 12** Arena, Manchester **Fri 17** Arena, Sheffield **Wed 22 & Thu 23** Barclaycard Arena, Birmingham

WHO'S SUPPORTING: No details yet.
TICKETS: From £110. **On sale at 9am on Friday October 14**

ON SALE NOW

SHURA

Beanie-clad creator of '80s-indebted pop

DECEMBER Mon 5 Stereo, Glasgow **Tue 6** Trinity, Bristol **Wed 7** O2 Forum, London **Fri 9** Academy, Manchester

TELL ME MORE: Her music sounds a bit like 'True Blue'-era Madonna – she makes synthy pop about matters of the heart – but her stage chat is hilariously frank. She's just been supporting Tegan & Sara in the US.
WHO'S SUPPORTING: No details yet.
TICKETS: £12.50-£16

GLASS ANIMALS

Gooey Oxford indie four-piece

MARCH Thu 16 O2 Academy Brixton, London

TELL ME MORE: Synthtastic second album 'How To Be A Human Being' was released in August. This is their biggest UK headline show yet. Live, they stretch their trippy tracks out to get the crowd moving.
WHO'S SUPPORTING: No details yet.
TICKETS: £24.75

TWO DOOR CINEMA CLUB

Northern Irish indie trio

JANUARY Tue 24 O2 Academy, Birmingham **Wed 25** Corn Exchange, Cambridge **Fri 27 & Sat 28** O2 Apollo, Manchester **Mon 30** O2 Academy, Leeds **Tue 31** O2 Academy, Newcastle
FEBRUARY Thu 2 Guild of Students, Liverpool **Fri 3 & Sat 4** Barrowland, Glasgow **Mon 6** O2 Guildhall, Southampton **Tue 7** O2 Academy, Bristol **Fri 10** Alexandra Palace, London

TELL ME MORE: Recently posed as covers band Tudor Cinema Club. New album 'Gameshow' is sleek and zippy.
WHO'S SUPPORTING: No details yet.
TICKETS: £23.10-£26.95

WILEY

The godfather of grime

FEBRUARY Thu 9 Roundhouse, London

TELL ME MORE: His 11th album – appropriately named 'Godfather' – is due out this autumn. He's a veteran with a huge back catalogue, and judging by recent shows he'll probably bring on friends like Jme.
WHO'S SUPPORTING: No details yet.
TICKETS: £21.45

CRAIG DAVID

King of early-'00s garage, returned

MARCH Thu 16 Motorpoint Arena, Cardiff **Sat 18** Echo Arena, Liverpool **Sun 19** The BIC, Bournemouth **Tue 21** Pavilions, Plymouth **Wed 22** Centre, Brighton **Fri 24** Barclaycard Arena, Birmingham **Sat 25 & Sun 26** The O2, London **Tue 28** Motorpoint Arena, Nottingham **Wed 29** Metro Radio Arena, Newcastle **Fri 31** First Direct Arena, Leeds
APRIL Sat 1 Arena, Manchester **Mon 3** SSE Hydro, Glasgow **Tue 4** GE Oil & Gas Arena, Aberdeen **Thu 6** SSE Arena, Belfast

TELL ME MORE: He's been away in Miami for a few years, but since his return Craig's eased back into favour with new album 'Following My Intuition'. Expect to hear '16', his mash-up of his own song 'Fill Me In' and Jack Ü's 'Where Are Ü Now?'
WHO'S SUPPORTING: No details yet.
TICKETS: £29.70-£43.45

For tour news and live reviews go to NME.com

live

THE WEEK'S BEST GIGS

MØ

AKALA
Sat 15 Move, Exeter
Sun 16 The Wedgewood Rooms, Portsmouth
Wed 19 Clwb Ifor Bach, Cardiff
Thu 20 Marble Factory, Bristol

BEACH BABY
Sat 15 Stereo, Glasgow
Mon 17 The Wardrobe, Leeds
Tue 18 Studio2, Liverpool
Wed 19 The Deaf Institute, Manchester

BIG NARSTIE
Fri 14 SWX, Bristol

THE CHAINSMOKERS
Mon 17 O2 ABC, Glasgow
Wed 19 & Thu 20 Electric Brixton, London

THE COMET IS COMING
Fri 14 The Old Malt House, Bristol

DEATH GRIPS
Fri 14 SWG3, Glasgow
Sun 16 Academy, Manchester
Mon 17 & Tue 18 Village Underground, London
Wed 19 Coalition, Brighton

DMA'S
Wed 19 University Union, Leeds
Thu 20 O2 Ritz, Manchester

FOUR TET
Fri 14 & Sat 15 O2 Academy Brixton, London

GOAT
Mon 17 Corn Exchange, Brighton
Tue 18 The Coronet, London
Wed 19 SWX, Bristol
Thu 20 Riverside, Newcastle

GORGON CITY
Fri 14 O2 Academy, Liverpool
Sat 15 UEA, Norwich
Tue 18 O2 Academy, Newcastle
Thu 20 Rock City, Nottingham

INHEAVEN
Fri 14 Brudenell Social Club, Leeds
Wed 19 The Boileroom, Guildford
Thu 20 Boston Music Room, London

JAKE BUGG
Tue 18 & Wed 19 O2 Apollo, Manchester

JAMES VINCENT MCMORROW
Sat 15 Sage, Gateshead
Mon 17 The Roundhouse, London

JAMIE T
Sat 15 O2 Academy, Leeds
Sun 16 O2 Academy, Newcastle
Mon 17 O2 Academy, Glasgow
Thu 20 O2 Apollo, Manchester

DEATH GRIPS

JUSTIN BIEBER
Fri 14 & Sat 15 The O2, London
Mon 17 & Tue 18 Barclaycard Arena, Birmingham
Thu 20 Arena, Manchester

KANO
Fri 14 O2 Institute, Birmingham
Sat 15 Riverside, Newcastle
Sun 16 The Garage, Glasgow

MICHAEL KIWANUKA
Fri 14 Limelight, Belfast
Mon 17 Tramshed, Cardiff
Tue 18 Phoenix, Exeter
Wed 19 O2 Academy, Oxford

MØ
Fri 14 O2 ABC, Glasgow
Sat 15 The Rainbow Complex, Birmingham
Sun 16 The Rescue Rooms, Nottingham
Tue 18 Arts Club, Liverpool
Wed 19 O2 Ritz, Manchester
Thu 20 SWX, Bristol

MYSTERY JETS
Fri 14 Komedia, Bath

POLICA
Fri 14 Belgrave Music Hall, Leeds
Sun 16 SWG3, Glasgow
Tue 18 Thekla, Bristol
Wed 19 The Roundhouse, London
Thu 20 O2 Institute, Birmingham

SLEAFORD MODS
Wed 19 O2 ABC, Glasgow

SPRING KING
Fri 14 Academy, Manchester
Sat 15 The Plug, Sheffield
Sun 16 The Wardrobe, Leeds
Tue 18 O2 Institute, Birmingham
Thu 20 The Sugarmill, Stoke-on-Trent

JAMIE T

SUPER HANS
Fri 14 Riverside, Newcastle
Sat 15 The Wardrobe, Leeds
Sun 16 Fibbers, York
Tue 18 Concorde 2, Brighton
Thu 20 Hare & Hounds, Birmingham

SWANS
Fri 14 Islington Assembly Hall, London

TWIN ATLANTIC
Fri 14 Pyramid Centre, Portsmouth
Sat 15 Leeds Beckett Students' Union, Leeds
Sun 16 Waterfront, Norwich

WILEY
Fri 14 Digital, Newcastle
Sat 15 The Arch, Brighton

YAK
Wed 19 The Wedgewood Rooms, Portsmouth
Thu 20 Think Tank?, Newcastle

CLUB NME
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NOVEMBER 2016
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SAT 19th NOV **LONDON O2 ACADEMY2 ISLINGTON**
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WHY?

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Soundtrack of my life

Charlotte Church

Pop star and political bum-kicker

THE FIRST SONG I FELL IN LOVE WITH

TALKING HEADS

Once In A Lifetime

"The first time I heard it, my mind was blown. I've no idea where I was – my memory is nowhere near that good – but it was incredible. There's some magic in that song. I think David Byrne is an absolute G. It's just magic."

THE FIRST ALBUM I EVER BOUGHT

SPICE GIRLS

Spice

"The first single I bought was Natalie Imbruglia's 'Torn', but 'Spice' was my first album – I was maybe eight or nine. I liked that they were all different characters. I just thought they were the boom ting. Mel B was my favourite. They were the first band I was a proper fan of – them and Take That."

MY FAVOURITE LYRICIST

SUFJAN STEVENS

"David Bowie's pretty up there and maybe Tom Waits, but I think my favourite is Sufjan Stevens. He's got a song called 'Fourth Of July', which is one of the most moving things I've ever heard in my life. It's absolutely beautiful. I'm into songs about death and I think it's a really important thing. Often we don't talk about it as a society and we should talk about it more."

RADIOHEAD

THE SONG I WISH I'D WRITTEN

RADIOHEAD

Creep

"It's just transcended all musical boundaries in a certain way. People who are into hip-hop or hard house or whatever like it. I absolutely love Radiohead and they have way more impressive songs and impressive arrangements, but there's just something about that song that, no matter who you are, you're going to respond pretty positively to it – especially in a festival situation."

THE FIRST GIG I WENT TO

SMASH HITS TOUR

"It was a package tour and there were loads of horrendous people on it. I had a brief love of Peter Andre, which is really embarrassing now. I think he was headlining. I had a singing exam the next day and my auntie bought me a whistle so I wouldn't scream and lose my voice, but I screamed my head off. Hilarious! The exam was fine, though."

THE SONG I DO AT KARAOKE

ALANNAH MYLES

Black Velvet

"I haven't done karaoke for donkey's years, but it generally goes down quite well. It's an absolute belter of a tune. We used to do a cover of that mashed up with 'Strict Machine' by Goldfrapp, so we might put that back in [her covers band] Pop Dungeon."

ALANNAH MYLES

THE FIRST SONG I REMEMBER HEARING

BILLY IDOL

White Wedding

"When I was three, I was obsessed with Billy Idol, which is bizarre. There was something about 'White Wedding' I loved. I'm not particularly a fan now, but I still have a fondness for him because I loved him so much when I was tiny."

Charlotte Church brings her Late Night Pop Dungeon to Simple Things Festival in Bristol, October 22-23

Go to NME.com for more Soundtracks

LAST WORD

The wisdom of the *NME* archives

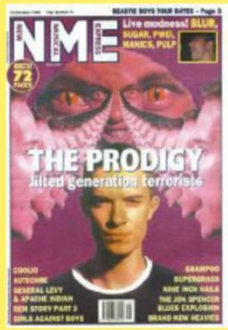
THIS WEEK

LIAM HOWLETT

The Prodigy

October 15, 1994

"Dance music is just about the buzz. It's not about being depressed about politics."



INTERVIEW: RHIAN DALY. PHOTOS: GETTY IMAGES

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—

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